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student who is to use it. It is a singularly abstract and sesquipedalian study for an author who can be so clear and concrete in his own poems. It is full of verbal riddles for the average student and perhaps to some teachers as well; one can imagine Montaigne placing the editor among the disciples of Heraclitus.

The annotation, too, discloses characteristic differences between the two editions. G gives far more attention to dates and first prints, literary parallels and references to critical studies. S gives more space to direct interpretation and judicial criticism, and to musical settings.

Neither of these two editions makes the other dispensable, and the teacher at least will find it advisable to use both, all the more because of many differences in interpretation to which space forbids detailed reference here.

Professor Schütze's new volume, is excellently printed, and the proof reading is unusually good. A few oversights may be noticed: Page xviii and lxviii, *Im Anfang war*, not *Das erste ist die Tat*. Page xiii, *Fräulein von Klettenberg*, not *Klettendorf* (correct form on page liv). Page 145 line 17, *Öffne*. Page 254 (twice) *Lauterbrunnen*. Page 266, line 4, the date is 1802, not 1822, and what follows is hence incorrect. Page 261, it might be appropriate to state that *Antepirrhena* quotes verbally from *Faust*.

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**Erstes Aufsatzbuch nach der direkten Methode** by Bruno Boevinger. Henry Holt & Co., 1915. 12mo., 139 pp. 75 cents.

This composition book, the apparatus of which is entirely in German, is more elementary than the same author's *Mündliche und schriftliche Übungen*, and is suitable for second-year work. It contains 36 lessons, each of which is composed of three parts: first, a short poem or easy passage of prose, the *pièce de résistance*, which is expanded by a number of easy questions and explanations (*sachliche Besprechung*). There follows an oral drill (*mündliche Aufgabe*) intended (1) to emphasize, some point of grammar, usually a very fundamental one, e.g., the use of the preposition, adjective inflection, indirect discourse; (2) to enlarge vocabulary by the study of synonyms, the formation of word-groups, and the learning of idioms. Only a few points of grammar are taken up, but they are repeated again and again. Thirdly, there is a written lesson, intended to help fix the main points in the pupil's mind, and to give him a chance to exercise his ingenuity and knowledge in easy "*freie Reproduktion*". Some of the words in the vocabulary are provided with German synonyms.

The lessons are well graded and are not too difficult; this is important. The proof is quite clean; p. 17, ll. 11, 14, for *Drat* read *Draht*; p. 19, l. 11 needs a comma; p. 36, l. 17, invert.

This is a very useful little volume and forms, with its two companions, *Mündliche und schriftliche Übungen* und *Zweites Aufsatzbuch*, an excellent series, uniform in method. It allows the personality of the pupil more play than do the more formal composition books. At the same time, the preparation of the lessons is not play by any means.

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